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Monthly

*Illness is
Not an Enemy*

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Sherry Kloss directs the fifth annual Music Institute for the Development of Personal Style at Southern Oregon University. See Artscene for details, page 29.



Catherine Ro returns as soloist with the Palo Alto Chamber Orchestra, performing in Ashland. See Artscene for details, page 29.

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JEFFERSON

Monthly

JUNE 1998

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Illness is Not an Enemy

Major illness is one of life's inevitabilities, and it's essential both to learn the skills of healing and to recognize the hidden gifts that illness can offer. Five years after successfully surviving cancer, Eric Alan takes a look at how major illness has the power to transform a life in positive ways as well as negative ones.

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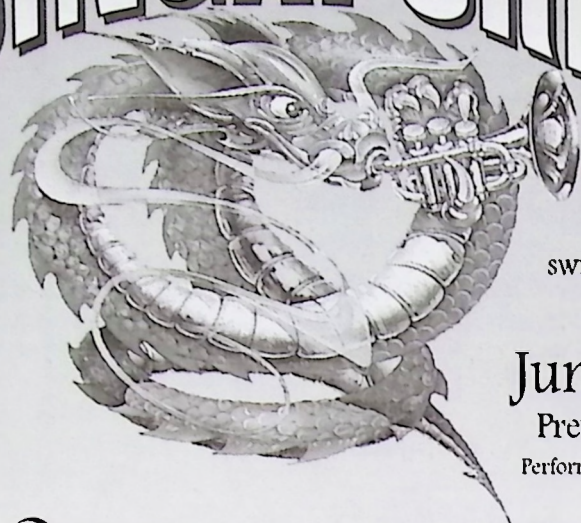
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TUNED IN

Ronald Kramer

Digging Into Ashland's Proposed Fiber Network

Recently the City of Ashland has proposed construction of a large, municipally owned data communication facility, the Ashland Fiber Network (AFN). On a few occasions Jefferson Public Radio (JPR) has discussed this proposal in a preliminary fashion with several members of City government. Subsequently several City representatives have publicly suggested that JPR has either endorsed, or agreed to participate in, AFN if it is built. While JPR has sought to make airtime available to publicly discuss AFN, little such discussion has actually occurred largely because City officials have continued to indicate that plans for AFN were preliminary and therefore difficult to describe.

As a result JPR has neither endorsed, nor agreed to participate in, AFN because we don't know enough about it to reach an informed conclusion regarding what role, if any, JPR might play.

AFN clearly has the potential to afford significant communication potential for local citizens and generate positive community-building opportunities. For those reasons we are interested in learning more about AFN.

The process which the City of Ashland has followed, however, has failed to provide needed information for either JPR or citizens to appropriately evaluate this undertaking. The City has readily conceded that its financial analyses were in error and require substantial revision. Major financial assumptions, such as whether the \$4.2 million bonded indebtedness required would be committed for a ten or twenty year term, apparently remain unresolved. In AFN's

most controversial and risky areas, the City has variously demurred in indicating whether it did actually intend to enter various competitive businesses (such as cable television and Internet services) or not.



WE STILL BELIEVE THAT MASS
COMMUNICATION MEDIA
SHOULD OPERATE PURSUANT
TO THE FEDERAL
GOVERNMENT'S HISTORIC
"PUBLIC INTEREST,
CONVENIENCE AND
NECESSITY" GOAL FOR PUBLIC
COMMUNICATION.

Since the AFN project involves substantial operating costs in those areas, it has proven impossible to assess the financial implications of various decisions to enter—or not to enter—these businesses and the effect of those decisions upon AFN as a whole.

Because JPR operates an Internet service, JEFFNET, we possess firsthand information regarding the Internet market and can easily assess AFN's proposed operating revenues and expenses for an Internet service. AFN's analysis is dramatically inaccurate on both the revenue and expense areas and this is troubling. For example, AFN projects that 75% of all Ashland households would be on the Internet in five years but that only 11% of those would either use non-local ISP's (Internet service providers) such as AOL (America Online) or prefer to remain with inexpensive dialup connections from local ISP's. AFN projects that fully 64% of all Ashland households would choose to pay as much as \$45 per month for a high-speed connection. A recent JEFFNET member survey on pricing and high-speed connection opportunities suggests that fewer than 13% of residential Internet users would pay as much as much as \$45 per month.

Others with more direct experience in cable television operations, such as Falcon Cable and TCI Cablevision, have provided City officials with detailed analyses which similarly question AFN's revenue and expense assumptions regarding cable televi-

sion. Even if one seeks to dismiss this input as tainted by competitive interest, the City should indicate authoritatively why these figures are incorrect.

Perhaps we at JPR are old-fashioned but we still believe that mass communication media (and we would include Internet services like JEFFNET within that umbrella) should operate pursuant to the federal government's historic "public interest, convenience and necessity" goal for public communication. We believe that such undertakings, while clearly businesses, are first and foremost a public trust. To the degree they are viewed as professions committed to those goals, the public benefits. When they are viewed as nothing more than what recently deceased ex-CBS News president Fred Friendly caustically described as "a license to print money," their social worth is devalued and the public's interests suffer.

Ashland has yet to provide information about AFN which the public should reasonably expect. To that degree, Ashland has not demonstrated that it understands either the businesses it proposes to enter, the risk involved or the benefits to be derived—other than revenue—or to demonstrate that it knowledgeably accepts these responsibilities.

The City of Ashland owes the public answers to such questions as:

- Why does it make sense to amortize bonds for one or two decades for a technological investment which may be replaced before the bonds mature?

- In what businesses would the City engage, with whom would it compete and on what grounds?

- How does the City believe public respect for, and confidence in, government might be affected to the degree the City engaged in dissemination of "adult" channels commonly found on cable television? Would the City offer such programming?

- Would AFN carry religious programming on its proposed cable television system? If so, how would the City answer the charge that doing so violated Constitutional church-state separation requirements?

- How might the City's operation of municipally owned servers for an Internet business conflict with the desire for access by government agencies to contents of personal or business email or Web surfing addresses of clients of the City's Internet service? Would a municipally owned Internet service have affirmative obligations to cooperate in providing information to other

CONTINUED ON PAGE 33

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JEFFERSON ALMANAC

Pepper Trail

Oregon/Amazon

It's a spring Sunday morning in Ashland. I'm sitting in dappled shade along Hamilton Creek, keeping half an eye on my son and his friend scrambling over the rocky banks, and musing on human and natural life here and... there. "There" in my present imagination—the place where my mind goes when it isn't here—is the Amazon. A week ago, I returned from a cruise up that unimaginably mighty river, and its relentless waters seem to be flowing through me still.

Folded in the embrace of an Oregon spring, I'm dizzy with the softness of nature's touch. The leaves of the snowberries are tender and tremulous, the wren songs that fill the woods are sweet, and the breeze that brushes my cheek is cool, then warm, like a questioning caress.

Soon enough the heat of July will curl the leaves, subdue the stream, silence the birds – but today, nature speaks only of youth and hope, of life on the verge of being lived.

On the banks of the Amazon, there are no such moments of transcendental innocence. There, nature sings songs of experience. The Amazon is about what life can do, given world enough and time. For a naturalist, the spectacle is exhilarating, mystifying, awe-inspiring, and ultimately very, very humbling. As my companions and I nosed our small boat up narrow creeks and into the flooded forest, there was so much to see that I literally didn't know where to look. There an iridescent blue Morpho butterfly flapped buoyantly just above the water. Here perched a trogon, a dignified bird soberly dressed in red and black, which suddenly opened its beak and barked like a dog. Up ahead, gigantic fruits hung down from a sprawling vine; but wait—was that the sound of monkeys crashing through the trees? Suddenly a pair of macaws flew over, their harsh shrieks ripping apart the still

air—and what's this?!—a spider the size of my hand has dropped into the boat from an overhanging limb, and... You get the idea.

In the rain forest, nothing is as it seems, and the sheer abundance of life compounds its mystery. My normally irrepressible urge to classify and to understand was quickly defeated, but rather than causing frustration, this fostered wonder. Life in the tropics is so

various, so fluid, so intertwined, that it is fundamentally beyond our power to specify. Like the Amazon itself, it changes faster than it can be described.

Knowledge and wonder, innocence and experience: the worlds of Oregon and Amazon encompass every aspect of humanity's relationship with nature. In the Amazon, people are still surrounded by the

wild. Despite the horrific destruction that has occurred in certain areas, 80% of the Amazonian rainforest is still intact. There are no bridges over the Amazon River, no dams on its main flow, almost no roads connecting the towns on its banks. The people of the Amazon, no matter what their culture, are under no illusions about their relationship with the environment: they depend on it, absolutely. This intimacy is not always successful, but it is a real relationship, born of and sustained by necessity.

In Oregon, on the other hand, nature is surrounded by people. Here, even the biggest roadless area can be walked across in a few days, and the most remote wilderness can be reached in a few hours of driving. Most of us live lives thoroughly insulated from nature, and our relationships with the environment are misbegotten as a result. The knowledge and respect for nature that comes from daily life lived in the wild are all but lost, replaced with attitudes that are too often simply projections of our own dreams and fears.

KNOWLEDGE AND WONDER,

INNOCENCE AND EXPERIENCE:

THE WORLDS OF OREGON AND

AMAZON ENCOMPASS EVERY

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RELATIONSHIP WITH NATURE.

Such fantasies are difficult to sustain in the tropics. The Amazon's intricate dance of life and death is endlessly fascinating, but romantic it is not. And yet, the river does offer its grown-up epiphanies. There was a day on the lower Amazon when we set out to explore in the late afternoon. The low sun glanced off the river and filled the air with golden light. A vivid rainbow arched over the mouth of the small black-water tributary we were entering, and the green reeds behind flared into incandescence. Two river dolphins, as softly pink as seashells, rolled their backs out of the muddy water in front of our boat. Flocks of parrots streamed toward their roosts, announcing their readiness for sleep with ear-splitting screams. With startling speed, the sun set bloody behind the knife-edged silhouettes of palms, and as abruptly as a conjurer's trick, the air filled with bats. I felt as alive as I have ever felt, as alive as the Amazon, worthy to add my human voice to that cacophonous chorus of life.

Perhaps the greatest lesson I learned along the Amazon is this: we are part of nature—not its audience, its interpreter, its lover, or its victim. The spark that unfolds the trout lily and ignites the orchid, that quickens the jaguar and empowers the grizzly bear, is the same spark that flashes in human laughter and glistens in human tears. The wild places of this earth are our homeland. In all their variety, from extravagant savagery to disarming sweetness, they nurture us, and we must preserve a place for them if we are to remain fully human. Traveling between Oregon and Amazon, I have come to know that the preservation of wilderness is the preservation of ourselves.

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

CORRECTION: In the May *Jefferson Monthly*, in the feature article on Shasta County air quality, we listed an incorrect phone number for the Smoking Vehicle Hotline. The correct number is 1-888-249-SMOG. Apologies.

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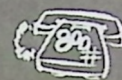
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Rhythm & News Service



JEFFERSON OUTLOOK

Russell Sadler

Growth, Taxes and the Governor's Race

"Sizemore Gets Ready to Rumble," read the headline. It was one of those news stories that explains how Bill Sizemore is ready to "mix it up" with the man he calls Gov. Taxhaber. Sizemore is another in a long line of politicians who want Oregonians to believe they pay the highest taxes in the nation. It's the way we never were. From 1960 to 1990 Oregon ranked anywhere from 17th to 27th in total state and local taxes per capita.

Oregon has been heavily reliant on income and property taxes because Oregonians refuse to have a sales tax, but the total tax bill has been in the middle third of the 50 states for 30 years. Beginning in 1990 a succession of property tax limitation initiatives reduced reliance on property taxes—particularly property taxes on business and commercial property. The most recent national ranking will not be available until fall, but Oregon is now in the lower third of the 50 states in state and local taxes per capita.

Sizemore and other libertarian-minded ideologues want the public to think "spending less money on government" is a bright new idea from their "think tanks." It is really just back to the '50s again. Oregon has been here before.

Oregon's population mushroomed by 50 percent in the 1950s in the wake of the population boom that followed World War II. A complacent, Republican-controlled Legislature loved what growth did for business, but refused to raise taxes to finance that growth. They just delayed the inevitable bill. Growth continued at a slower pace—30 percent in the 1960s and another 30 percent in the 1970s—but the growth bills came due. Tom McCall was elected governor in 1966 promising to clean up the Willamette River, which was an open sewer. McCall cracked down on the pulp plants and inadequate public sewage treatment systems that were the largest polluters.

During the '60s and the '70s The Legislature paid the "past due" bills to catch up

with lagging public infrastructure from highways to higher education. Local communities spent millions building new classrooms to accommodate the Baby Boomers. Oregon's public colleges and universities grew to accommodate thousands of new resident students. The late State Rep. Stafford Hansell, a conservative Republican from Athena near Hermiston in Umatilla County, became the father of Oregon's community colleges, for students who could not afford to move to four-year institutions in Ashland, LaGrande, Monmouth, Eugene, Corvallis or Portland.

Oregon's growth is continuing at a somewhat slower pace. The latest figures estimate Oregon's population has grown more than 13 percent since 1990.

While the legislative leadership proudly boasts how it is shrinking government and refusing to raise new revenue, Oregon is running out of the public infrastructure built by more farsighted lawmakers and local government officials three decades ago. There are fewer resident students in Oregon's public, four-year universities than there were 10 years ago. Tuition increases priced thousands out of higher education.

Many Oregon cities face new investments in basics like water and sewage treatment facilities, local streets and roads. Property tax limitations have shifted these costs from general taxation to user fees, including systems development charges and local improvement districts, on new and existing housing.

Ballot Measure 5 stripped school districts of local control. Local school districts can build classrooms but they are at the mercy of the Legislature to pay the teachers to staff them. The Legislature is not appropriating the money to keep up with the state's population growth. Schools cope by stuffing students in larger classes with fewer teachers as if conditions were temporary. Parents of school-aged children, weary of the dreary march of budget cuts and overcrowding, are responding with an initiative limiting the size of public school classes.

The Oregon Confederation of School Administrators estimates that initiative will require 3,148 new teachers, about 2,280 new classrooms at an estimated annual additional cost of \$124 million dollars. That is expensive procrastination.

Traffic in Oregon is growing three and four times faster than population growth. The Legislature failed to adequately finance highway maintenance and mass transit for nearly six years now.

Self-described libertarians have what they call "alternative solutions" to these problems that do not need new tax dollars—toll roads, publicly-financed private schools, volunteers instead of paid employees. Oregon has been there and done that. This is not a paradigm shift. It is a return to the past.

Oregon's founders struggled to solve the state's early transportation problems with toll roads. They tried private schools founded by religious organizations and private colleges and universities. Oregon's early leaders found the results inadequate. They decided to do the job themselves. Oregonians approved at least four ballot measures between 1920 and 1936 providing money for public, toll-free roads, including a measure making Oregon the first state in the nation to constitutionally dedicate gasoline tax revenues to highway construction.

Oregon's public universities were created—some by initiative, some by the Legislature—because the state's leaders found the private universities inadequate or too religiously oriented. Financing public schools was written into the original constitution at statehood in 1859.

Recent census information says nearly 25 percent of the state's residents moved to Oregon within the last 10 years. Newcomers should realize they are living in a state with a long tradition of skepticism of government, but a deep seated belief the government is "us" not "them." Bill Sizemore represents the complacent tradition of the 1950s. John Kitzhaber reflects the folks who picked up the pieces and repaired the damage in the 1960s and 70s. The governor's race will give voters the chance to decide whether Oregon history will repeat itself. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

Illness is Not an Enemy

Cancer teaches vital lessons about the hidden positives inside major illness

I am five years old now. When I first walked through the doors of Jefferson Public Radio, I was barely six months old, and still carrying the scars of birth. Not the birth of a baby entering the world for the first time; but of a man who had to be born over again, the hard way, at age thirty-three. The wounds were from surgeons' knives, and from the oncologist's poisonous but healing chemotherapy prescriptions. I had no hair, and a body re-sewn from breastbone to privates like a torn shirt. The scars are barely visible now, and they're my scars, not yours—but the knowledge such scars contain is vital for all of us. You may never have cancer yourself. But you will almost certainly know someone who does. Even more certainly, you will have some difficulty of health that will challenge every resource inside and around you. Illness is a fundamental part of living. So a knowledge of healing is essential.

This hard fact is not a tragedy. It's the kind of truth that can be made into tragedy if you insist upon it. But it can also be made into an opportunity for wisdom; for increased vision; for closeness with others; for a whole spectral range of profound growth and insight. In the words of a healer, sent to me by a friend during the depths of my own battle with cancer: "When you embrace an illness, and really learn what it's trying to communicate to you, your whole life can be transformed from the inside out." Five years beyond the entrance of that wisdom into my life, I understand how essential that embrace is. If you do not embrace illness, you



IF YOU DO NOT
EMBRACE ILLNESS,
YOU DO NOT FULLY
EMBRACE LIFE.
IT'S THAT SIMPLE.

do not fully embrace life. It's that simple. Until you learn about healing in a deep sense, you may never understand how rich wellness can be, what it means to you, or even if you have it.

So, what is healing? How does one go about it? What lessons from one man's cancer carry across all illness? What does it really mean, to be reborn in the middle of life? These are but a few of a thousand sleepless questions illness brought me. Fortunately, it brought a few answers too.

Health is as individual as the illness which causes the inner search for it; yet there is also universality. Health is not merely the absence of active disease, for example. It's possible to be clear of blatant physical illness and yet still be in terrible physical condition, in emotional ruin, and spiritually disconnected. Not to mention broke, ornery, and unable to remember where the car keys are. This is not health. Choose your own definition as you will. But perhaps the outline of the definition which cancer spurred in me would be useful for comparison. You will notice in this definition that health is an action, a process, rather than a static state.

To me, health means treating my body respectfully (though not obsessively) in all forms: keeping it in strong condition, athletically; ingesting nurturing foods and liquids; giving it rest, massage, meditation, and other care as appropriate. Yoga has been added, lately. It also means, as much as is possible, living a life which is consistent with the path of what I believe to be my main purposes on this planet—purposes which illness affirmed with abundant clarity. Health includes

ARTICLE & PHOTOS BY
Eric Alan

healthy connection to others, too; intimately so. Lover, friends and family are all involved. So health is not an individual pursuit, but a collective one with key individual elements. This extends widely out into the world, even. To be fully healthy, I find, means living in a healthy environment, with others who are equally conscious of what their health means, and respectful of the differing healths of others. Others who are on the healing path instead of the path of destruction. Health is about deep balance, above all.

Modern conditions make it difficult to pursue such a healthy path. Difficult enough that health, as so stringently defined, is an unattainable ideal. We will be within range of it only for flashing moments, and then it will recede again. We are all handed burdens and responsibilities which make compromise and satisfaction with imperfection necessary. But that too is fine, for as cancer taught me well, healing is yet another aspect of life which is best treated as a journey, not a destination. The process must be valued above the result. If the healing journey is traveled well, then the adventure must not be considered a failure if the endpoint is not the envisioned one. You may not be able to control what cancer—or any other illness—does to your body, your lifespan, your precious fragile plans. Sometimes illnesses have more power than all the human knowledge in existence; all the capacity within us to heal.

You can, however, control what you learn from the illness experience. You can control how you approach every intensified day of living that you're given—and believe me, every day is intensified when an illness threatens to end all perception. You can assume command over the enormous emotional energy that illness and healing allow you to tap into. You can consciously decide to seek the positives within the pain, for yourself and others around you; and those positives are often profound. Profound enough that even death need not be pure tragedy. Done with consciousness, grace, and connection with the survivors around you, the dying process can even provide beautiful openings and closure. Though most of us wish to wait on death as long as possible, there will always be a time for it, and it will rarely be a time of our choosing. The American denial of its vital place, the tendency to shrink from it in fear, is only stealing meaning from our lives.

Given these realities, not only is healing a process instead of a result, it's a process which is lifelong. Only in passing away, when a person at last may be viewed as complete, does the process resolve. One illness or injury may be laid to rest with permanence, but another will occur. It's as sure as next winter. Take consolation, though: the skills of healing transfer from one challenge to the next. There are great effects upon your body's recovery process that can be made, using techniques within and beyond the classical medical system. There are processes of heart and mind which, once felt and understood, can be returned to

with greater ease and quicker benefit the next time an illness strikes. Gaining the proper perspective can make the entire difference between healing and dying; and that perspective can then turn to strength which carries over to all future days.

Indeed, one of the critical beginnings of healing is a clear outlook on your illness. It's tempting to call the illness an enemy, for driving it back from the door is essential for survival, many times. Many healing imagery techniques rely upon such visions, in fact. However, the deepest illness can be the greatest teacher, as cancer was for me, and its presence can lead to a healing which brings about a health far deeper than before the illness occurred. Treating illness merely as an enemy ignores these gifts and makes illness harder to embrace; to experience. Treat it as an enemy, and it will only become one. That self-fulfilling prophecy can't be afforded.



With that perspective in mind, learning about the physical aspects of your illness and its possible cures is essential. Books, articles, wise medical opinions—whatever learning sources are available—are to be absorbed. It's a difficult process, complicated by the tendency of well-meaning warriors at your side to anxiously offer all sorts of advice of varying quality and consistency. The hidden gift in this is a lesson in listening to your own inner voice about the healing path which is uniquely correct for you; a lesson in confidence in standing up to reject all other paths, no matter how insistent the advice may be. Illness offers a deep education about yourself and your relationships. Embracing this, and frequently remembering to be grateful for it, gives energy for the difficult fight.

Another essential healing perception is this: illness may have origins beyond the purely physical realm. There's a tendency towards separateness in the Western viewpoint in general which resists this notion: we often see ourselves as separate from other individuals, from the land, from other cultures and even our own culture across time. Matter and spirit are often seen as divided—

often we lean on this dualism without even realizing it. And we apply this to illness as well: we see disease and emotion as separate. We treat our body as if it should function perfectly no matter our feelings. As if it can be completely fixed by the medical equivalent of an auto mechanic. We treat healing as if it is something which can be performed upon us by an outside source, rather than as something which we must accomplish ourselves, albeit with skilled assistance.

At least we have come to one level of realization within the mainstream consciousness: we generally know that we must treat the cause of an illness, and not just its symptoms. But for the most part, we have yet to reach the next level of consciousness: that with some illnesses—of which cancer is a prime example—the *entire physical illness itself may only be a symptom*. As evidence begins to suggest that there are emotional patterns to the inci-

dence of some cancers (see the books of Dr. Bernie Siegel, as a beginning), beyond just environmental patterns and purely medical ones, the implication is clear. Cancer and all illnesses must be examined for their emotional and spiritual basis as well as their physical basis. It is only if those aspects are really faced and healed as well that the danger of recurrence is minimized. That can be a very difficult healing; far more difficult than just going to an adept medical mechanic who can do his or her essential work and ease physical symptoms. Many patients are satisfied to have skilled doctors take on the full responsibility for

cure—and then to blame them if the healing doesn't occur. Without skilled doctors I would not be alive; and I'm forever grateful and even in awe of their willingness and ability to take on such precise, stressful and life-challenging work. But their work cannot be complete without the work of the patient. The patient who does not look deeper and take more responsibility is only living the unexamined illness, and was it not one of the more resonant philosophical quotes of the ages, that the unexamined life is not worth living?

Since moving beyond the months of my physical illness and into the years of healing its deeper emotional and spiritual causes, I have had a number of cancer patients seek me out as an example of a highly successful healer. And I have learned to ask them this question, in guidance: Do you know what your illness is *about*? As in, do you know how it connects to the wider aspects of your life? Some have known, some haven't, some have only been in the first stages of figuring it out. But most of the successful survivors I've met understand. They are quite certain of the root, whether it be emotional, environmental, habitual, medical or situational. It may be a person whose communication has been agonizingly stifled, struck by throat cancer. It may be a survivor of rape or abuse struck by cancer centered in the genitals. Even such an obvious physical connection as lung cancer and smoking has deeper emotional and spiritual aspects to examine, in

the roots of addiction. And where the causes are environmental, and individuals are merely victims, it's still an emotional and spiritual issue on a societal level, speaking to the choices we have made in creating those conditions.

As bodies get older, of course, they also begin to break down. It's a natural process. Sometimes an illness is just an illness, just as Freud's cigar may only be a cigar.

Whatever the cause, most patients of serious illness—especially with diseases like cancer where there are a variety of treatment options—will be saddled with the burden of making potentially life-or-death decisions about which healing path to choose. There may even be inconsistency of advice among doctors working together, as has happened to cancer survivors I know. This is one juncture where knowledge of self and illness pays off. It's at this time that heeding the inner voice is as critical as it ever will be. If you have tuned into it well, you may find that you know what your body needs, or at least which healing path you desire to pursue. It is your ultimate right to choose. It is your body, your life, your definition of health and illness, and of what kind of life is worth the pursuit of living.

There are healing paths for most illnesses which are both within and beyond the traditional Western medical system, and finding the combination of those elements which work for you is the key. Even if you choose only the most standard of allopathic procedures, it's still useful to examine all other thoughts about the illness and its causes. Perspective is again what's provided. To examine, say, the views of ancient Chinese medicine and also New Age meditation techniques, does not commit one to them. Depending on the person and the illness, it may even turn one away from them further. But to examine them, to consider them with an open mind, may indeed lead to a broader perspective which is helpful in understanding the illness and the path leading beyond it.

Sometimes what are first fringe beliefs become the mainstream beliefs, too, and it's interesting to watch as some healing paths which were once beyond the medical system are being acknowledged and integrated into it. Visual imagery work, for example—a technique which was essential to me in beating cancer, and highly effective in fending off most side effects from chemotherapy—has now had its value recognized by much of the mainstream medical community.

An even broader perspective of what healing paths consist of must again be taken: not only examining medicines and imagery techniques, but elements of living which at first do not seem to be part of illness and healing at all. Such daily essentials as exercise, creativity, laughter, deep breathing, herbs and nutrition, and above all, *love*, must be seen as a part of the remedy. They are essential, and not separate at all. Playing with your children or painting, for example, may be as essential as medicine. Even though those actions alone will not likely cure your illness, they can assist in maintaining happiness and general emotional strength under difficult circumstances,

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and that in turn significantly affects healing. One of the greatest defenses I had against the side effects of surgery and chemotherapy, for example, was nature photography. Once I was able to get out of the hospital, my creative connection to the earth helped me to beat all predictions of being laid up from surgery, and it allowed me to minimize the nausea from chemotherapy. Simple absorption into the life I loved took me to a place inside where the illness was not in charge. It was only in the background, fading. The self-fulfilling prophecies became positive instead of negative, and the days remained rich. The photographs which accompany this article help to demonstrate this: they were all taken during the healing process.

The vital summary is that there's nothing more important in the healing process, and nothing more individual, than continuing to insist on living the life that you most love, as much as is possible within the bounds of the illness. Insisting on living it *now*, not when the illness is over, or after the kids go to college, or whatever. For what if the illness isn't over? What if it's eventually fatal? What if something else is fatal tomorrow instead? One commonality with most of the cancer survivors I've spoken with is that a major lesson of their illness regards priorities. Their illness has often been about a reassessment and a refocusing of what those priorities are, usually with the result of lasting clarity. That clarity is one of the greatest gifts of deep illness; one of the best evidences that illness is not a pure enemy. Priorities, and a newfound ability to live in the moment. These are large gifts indeed.

Priorities. Personally, I had to spend time in hospital beds, sutured and stuporous on morphine, Valium, Demerol and an array of other antidotes and side effects, and still clearly ask those difficult questions any seriously ill person must ask: Do I want to live? If so, what for? What is my purpose here?

My answers became clear. They were an affirmation more than a surprise. Yes, I want to live. To create and to learn at last to love, that is what for. To do so while maintaining a close connection with the natural beautiful earth, too. Illness was about being close to explosion from lack of those outlets. Illness was explosion itself. Thus healing was writing, photographing, and hiking, as much as my sutured body would allow. Healing was about opening up, loving, and allowing myself to be loved.

It was indeed rebirth, for as any cancer survivor can tell you, the experience is so profound that life is forever divided into Before and After. Everything is felt and measured this way. For me, the symbolism goes deep, and the moment of rebirth is exact: it was December 8, 1992. That was when I awoke from the black of a five-hour anesthesia—my second surgery—one which nearly cut me in half to save me. I discovered then that my traumatized body had to be retaught how to do all those basic things we take for granted: to cough, urinate, digest. Walking too would have

to wait for strength. I knew nothing, it seemed; yet I knew enough to embrace that state and take it to its limits so that I would question everything. It was an opportunity. I would learn every possible lesson. I would be reborn consciously—as I wished to be, this time, instead of merely as it randomly happened. I think that we all have this option in our lives, at every moment, to question and direct our inner selves so deeply. But not many of us take the opportunity without the impetus of a crushing illness, and even then, it's easier not to.

At five years old, I have made a lot of progress along the healing path. I'm managing to make a living with radio, writing and photography. I'm doing so in the



beauty of Ashland and its surrounding forests. And I'm doing so in beautiful relationship with a woman who is all I desire in a partner. This is all real because I embraced the illness, listened to its messages, and have continued to work on the inner lessons long after the physical symptoms were banished. This is not to say that I have healed, or that all of this is permanent. I know better. I still have so much to learn and so many ways to grow to remain on that path, and any of it could disappear at a moment's notice. There is no better or more painful reminder than the life of one key friend who helped me through the cancer battle, via the wisdom she learned through her own battle with ovarian cancer some years ago. She is now dealing with a new and different cancer, several years on. Healing is indeed a constant and lifelong effort.

If you remain focused on the next hard beautiful step, though, what might appear at the surface to be miracles are possible. I have done nothing so magical to get where I am. That is the great lesson: that deep healing is often possible beyond prediction, given will, knowledge, determination and patience. ■

This article is a companion piece to Surviving the Health Care System: A Look at Reform from a Cancer Survivor's Perspective, published in the Jefferson Monthly in February, 1995. That article focused on dealing with the business aspects of the health care system. For a reprint of that article, send a self-addressed stamped envelope to Eric Alan, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520; or send email to ealan@jeffnet.org and specify ASCII text, MS Word, or rich text format.

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NATURE NOTES

Frank Lang

Moenchia erecta, The Mystery Caroyophyll

If I had any shame at all, I wouldn't tell this story on myself; however, there are lessons to be learned that I should share with you. First, at least one botanist, yours truly, is not perfect. Second, the exercise does illustrate some of the excitement generated by a new (or in this case, old) find. Third, it shows how I was able to identify the plant.

The story begins on a warm spring day in May some years ago, on a visit to what was then a prospective Nature Conservancy site, Round Top, in Jackson County, near Obenchain Mountain east of Medford. I was with two Conservancy people, one a botanist, the other the land steward (who shall remain nameless to protect their reputations), and Paul Lutus, a good friend of the Conservancy, on a botanical reconnaissance of the area. We walked in about two miles from the vehicles to the base of Round Top. We crawled under a barbed-wire fence onto a very wet fist of land below Round Top that was covered with what appeared to be a small white annual, *Arenaria*. We collected a few specimens and then began to try to identify them using the keys in the first edition of Peck (1941)—crucial to the outcome of this story—and in the 1973 edition of Munz.

When we looked closely at our "*Arenaria*," we found that it was four-serous (had four sepals and petals) and wouldn't key out in Munz or Peck. Excitement mounted—a new genus or at least a new species! Plans were laid for publication. What would be a suitable name? How would we deal with the Latin descriptions? Many eggs were laid before the hatching, or is it many chickens counted?

After searching the area, we discovered

that the plant was widely distributed in wet seeps, and that we walked past the plant along the road on the way in. When we returned home, I immediately headed for the college library. After some sober thought, I figured that the plant was probably not a new genus, or even a new species, but was probably a new weed. Because many of our

weeds came from Europe, I tried to identify the plant using *Flora Europa* (Tutin, et al., 1964). It keyed out with little difficulty to *Moenchia erecta*. After searching the floras of North America in our library without success, I broadened my horizons by looking in *The Flora of the Australian Capital Territory* (Burbridge and

Gray, 1970). There it was, with an illustration that matched our specimens, and the statement that it was of European origin, widely naturalized and common in seepage areas in A.C.T. A search of *A Geographical Atlas of World Weeds* (Holla, et al., 1979) failed to turn up any sign of *Moenchia*.

A new weed is almost as exciting as a new species, if not a new genus; but even that was not to be. I called Ken Chambers at Oregon State. "Ken, are you familiar with Moan-key-a?" I asked. "What?" he asked back, sounding somewhat puzzled. "It's a small, four-merous member of the *Caryophyllaceae* that looks a lot like *Arenaria*," said I. "Oh, you must mean Moan-chee-a. It's in the second edition of Peck (1961), and has been collected on gravelly flats in central Jackson County," he said. I didn't say what I was thinking. What I said was, "Oh, yes, that's the plant. Well, we found it up by Round Top," and changed the subject.

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The Whole Cloth

The State of Jefferson celebrates the quilting tradition

Assembling their components piece by piece, the arts and crafts communities of the State of Jefferson have meticulously assembled a wide-ranging group of exhibits of quilts and fiber arts that will be on display throughout the area from May through September.

The Whole Cloth—A Summer Celebration of Fiber Arts kicked off with various traditional quilt exhibits around the area in February, March and April. Next came *The Elements: Earth, Wind, Fire and Chocolate* which opened May 21 at the Rogue Gallery and Art Center in Medford and runs through June 27. *The Elements* is a collection of quilts that has been touring the United States since 1996, sponsored by the Association of Pacific Northwest Quilters. As the whimsical name implies, the exhibit's focus is moving the concept of "quilt" from traditional techniques of piecing and applique to newer techniques like paper foundation piecing, photo transfer, embellishing and decorative threading work. Most of the quilts are small and include images as diverse as a barn burning, a hurricane, a view of the Earth from the moon and chocolate erupting from a volcano. The sponsoring Association has held successful biennial juried competitive quilt shows in Seattle in 1994 and 1996. Their next *Great Pacific Northwest Quilt Show* will be held in August of this year.

The "Big Bang" comes in June with simultaneous openings at Ashland's Schneider Museum of Art and the Stevenson Union Gallery at Southern Oregon University.

Quilt National, set to open at the Schneider Museum (on the SOU campus) on June 25, is a traveling national exhibit featuring a collection of contemporary quilts, examples from the tenth in



Lake Michigan
Stick Bed and
Quilt, Terrie
Hancock Mangot

the series of international juried competitions sponsored by the Dairy Barn Southeastern Ohio Cultural Arts Center of Athens, Ohio. The goal of *Quilt National* is "to expand the boundaries of the

tradition by utilizing the newest materials and technologies" and to show quilt-making as a unique art form—innovative, creative and able to generate the kind of strong emotional responses that any other visual medium elicits. Entries must have the basic structural characteristics of a quilt: they must be predominantly fiber and have at least two full and distinct layers held together

with stitches. From there on, anything goes.

A companion show, *Rising to the Surface*, runs from June 15 through July 30 at the Gallery in Stevenson Union. It's an exhibit of contemporary Surface Design, using fiber as the primary medium. The curator of the show is Kay Campbell, an Associate Professor of Art at SOU, noted artist and a board member of the Surface Design Association. The art form uses cloth as a base, embellishing it in two and three dimensional ways to create wall hangings, sculpture or installations. Later in the summer, from August 6 through September 18, the Stevenson Union will also host *Fringes*, a juried exhibit of fiber art from local artists.

On July 9, the Rogue Gallery & Art Center features *Terrie Hancock Mangat, Quilter*, one of the artists featured at *Quilt National*. Ms. Mangat will exhibit and give master classes through August 29.

Looking at quilts and quilting from a more traditional perspective, throughout the summer the Jacksonville Museum features *Piecemaking from the Whole Cloth*, a collection of historic regional quilts, along with the Museum Quilter's 20th Annual Quilt Show in July. The Southern Oregon History Center

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QUILT-MAKING IS A
UNIQUE ART FORM—
INNOVATIVE, CREATIVE
AND ABLE TO GENERATE
THE KIND OF STRONG
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THAT ANY OTHER VISUAL
MEDIUM ELICITS.

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ONLINE

Joe Loutzenhiser

Pushing the Virtual Shopping Cart

For good or bad, the primary cultural activity in America has become buying things. Shopping is now a hobby, and stamp collecting and model trains are on the wane. Many people plan their vacations around shopping excursions, and in many counties the most popular tourist attraction is a shopping mall. While this helps sustain our capitalist economy, and our jobs, there's little in it to enrich the mind and spirit. Mostly, I prefer to keep my time shopping to a minimum, and I use the Internet to further that end.

Last year e-commerce, that is commerce over the Internet, accounted for approximately 1.5 billion in sales. That may sound like a lot, but it's only a pitiful .07% of the 2,125 billion retail business. In comparison, catalog sales netted about 70 billion, and the tacky home shopping channels pulled in 65 billion. But conservative estimates predict that e-commerce will double each year, and I feel this still slights its impact on the retail market. It does not take into account the marketing aspect of the Web. While you might not have purchased the item from the Web site, you may have been positively influenced by the information presented.

Shopping on the Internet has some distinct advantages. Comparison shopping is much easier: Instead of going from store to store, or repeatedly phoning, you can just search the relevant commerce sites for the particular item for which you are looking and quickly compare prices. If you are not fond of salespeople, shopping on the Internet allows you go make your choices in peace without any annoying spiel. Shopping on the Internet also exposes you to a much greater variety of products, especially if you're living a relatively small retail mar-

ket, such as the Rogue Valley. And if you're like me and don't enjoy shopping much at all, you can do most everything from home, far from the maddening crowds.

An often-overlooked aspect of shopping on the Internet is the ability to evaluate the

numerous configuration options available for a particular item. One of the factors in our family's decision on a car to buy was Subaru's Web site where we could "virtually" customize a car to best suit our needs and budget before visiting a dealership. I did much the same when

deciding which components to include with my new computer system.

There are a few disadvantages to shopping on the Internet. Items will have to be shipped, with the accompanying charge and wait. This bypasses the often-enjoyable instant gratification of spendthrift buying. It can also be difficult to judge the integrity of a business without seeing their storefront and speaking to their salespeople (although this can be deceiving). And buying over the Internet takes money out of your local economy, unless of course local businesses have a Web presence. For clothing, books and music the stores in our community are favorable to most Web sites for all but the most obscure items.

Purchasing over the Internet is fairly straightforward, once you're familiar with the concepts involved. Most sites categorize their wares to some degree, although this is not always the easiest way to find something. Look for a search feature that allows you to type in what you're looking for and get a list of matches. Often searches allow you to narrow the possibilities by category, or by author, artist, or some other aspect. If available, use these to keep the list of

matches to a manageable number. It can also help to search for the most unique text relating to the item. For example, if you're searching for the book *Tales of Pirx the Pilot* by Stanislaw Lem, search for "Pirx" or "Lem," since "Tales" and "Pilot" are common words and may turn up many false positives. Searching with a single word also avoids missing what you're looking for because you don't have the words exactly right: "Stories of Pirx the Pilot" would yield nothing, while "Pirx" would still find the book. Some better search engines aren't so picky, but the above methods can help in less forgiving circumstances.

Most retail sites use a "shopping cart" metaphor. Once you find an item you wish to buy you add it to your virtual "cart." Viewing the cart gives you a list of chosen items and the running total. Once you've finished shopping you "check out." This is where you enter your personal information, shipping address, and method of payment, hopefully through a secure page. You can tell if the page is secure if there is a little lock displayed on the status bar at the bottom of your browser. If the page is not secure you could still order with only slightly more risk than ordering over the phone. When you're done entering your information you should get an order confirmation screen with order number and other pertinent information. Jot this down, or even better, print it right from the browser.

If you're not fond of spam (electronic junk mail), be on the lookout for a checkbox to indicate you do not wish to receive unsolicited e-mail. Usually you have to check not to receive the spam, perhaps to be overlooked by the unsuspecting, so be sure to read the explanation carefully before making your choice.

With the increasing stability of e-commerce and these simple pointers it is possible to purchase over the Internet with ease, efficiency, and security. If you've been hesitating, go ahead and give it a try. It is certainly more fun than a crowded mall and the sweltering parking lot that surrounds it.



Joseph Loutzenhiser works for Project A, a source of very good bits, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

WHOLE CLOTH *From p. 13*

operated by the Southern Oregon Historical Society at 106 North Central Avenue in Medford is featuring more examples from their quilt collection, along with displays from local quilting and craft guilds. These exhibits run from May through September, along with local quilter's guild shows and fairs throughout the area in Grants Pass, Merlin, Rogue River, Hugo, Scott Valley, Ashland and Medford.

Grants Pass is also hosting a number of events in July and August. *Wearing it Out* is a juried wearable art exhibit running July 2 through August 29 at the Firehouse Gallery in Grants Pass City Hall at H and 4th Streets. The Wiseman Gallery at Rogue Community College features *Stephanie Randall Cooper Navigating a Life: Fibers* from July 3 through August 1 and *Perceptions: Quilters Melody Crust and Heather W. Tewell* from August 7 through August 28. *Pulling the Rug Out*, a show of weaving and tapestries by regional artists is at the Grants Pass Museum of Art from August 25 through September 26.

Galleries throughout the area, especially those of the Ashland Gallery Association, will also have companion shows of local fiber artists.

And, the Actors Theatre in Talent is performing *Quilters* by OSF guest artist Barbara Damashek and Molly Newman, from August 13 through September 20. The nationally acclaimed play uses quilting, songs and narrative to relate the stories of seven women as they cross the west in the 1800s.

The Whole Cloth is a collaborative project sponsored by all the participating arts organizations and venues and is coordinated by Nan Trout, president of the board of the Friends of the Schneider Museum. Financial support came from Henry Calvin Fabrics, the Ashland Chamber of Commerce and the Visitors and Convention Bureaus of Grants Pass, Medford, Jacksonville, Ashland and the Oregon Arts Commission. For more information and specific schedules, call The Whole Cloth at (541) 734-3982 or (800) 982-1487.



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ON THE SCENE

Fiona Ritchie

15 Years of a Radio Tradition

On a few occasions in my life, I've heard myself agreeing to do something, and thinking, "I'll work out just how to do that later." I smiled and nodded my way into a radio career in exactly this way.

The invitation involved producing and hosting an hour of music, live on air, during a fundraiser. I'd cheerfully accepted before checking to see if I really had enough material to do the job — or if I even knew where the light switch was in the studio. But I said, "Yes," to hosting what was to be the earliest edition of *The Thistle & Shamrock*. And then it was for me, "Yes" to public radio.

I was newly returned to the United States (and drifting into postgraduate student life) when I heard public radio for the first time. That was all it took to derail me. I became a volunteer. My funny and faltering on-air debut came in 1981 and involved announcing a dozen or so Celtic music tracks from a personal collection of no more than a dozen or so albums — while pitching during new NPR member station WFAE's (Charlotte, NC) first fundraiser.

Only the year before, I'd been visiting Charlotte as an exchange student from Scotland. It had been a wonderful experience and a cross-cultural eye-opener: it saddened me when I realized how little my fellow students knew of my beloved homeland. I was complimented on my mastery of English, asked if we had telephones in Scotland, (ah, but who invented them?), and was asked whether, at the end of my stay, I'd be driving back home.

Now a year later, I had this chance to say, "Well no, I'm not an English learner, and look, we also have these beautiful ancient languages..." "Well, yes, we do have phones, but listen, we also have this great

music." And also, "Then at the \$50 level...". On the strength of this simple urge, and my own private pleasure from connecting with home once a week by sharing its music, my program quietly took a weekly spot on WFAE.

“

... AFTER A FEW ALES
AND A FEW SPEECHES,
WE SWITCHED ON A COUPLE
OF BOOM BOXES.

These were modest beginnings for *The Thistle & Shamrock*. The program enjoyed unassuming growth in those early days, but it was the business of radio I was learning. I oversaw many fundraisers for WFAE as Promotion and Development Director. Living on a donut diet, I pulled long shifts pitching on air, hosting everything from big band music to show tunes to opera specials. I also hit the Rotary Club "rubber chicken" circuit, announcing the presence of public radio in our community to anyone who would listen. Benefit concerts were a favorite way to raise funds and public awareness. We welcomed many prominent Celtic bands and jazz artists to Charlotte in the 1980s, sharing the live Celtic performances with Thistle listeners nationwide.

The first year of national broadcasts for Thistle was 1983. In the early days of American Public Radio (APR), Nick Nash wrote to say that APR wanted 26 weeks of our local program. The letter arrived on my birthday in February, and we launched the series on June 4th. That day we hosted a reception in uptown Charlotte, in the fancy lobby of an office building managed by a friend of the station. I remember we decorated with flags and artwork and, as was our way back then, managed to get a staggering amount of Scottish and Irish ale donated for the occasion. So how did we mark that first national broadcast? Well, after a few ales and a few speeches, we switched on a couple of boom boxes. Staff and friends of the station hushed to hear the first strains

of that premiere program as it came across the airwaves, via satellite. These are touching, special memories.

It's easy to pore over the details of those early days, 15 years ago, as you would the first, scene-setting chapter of a book. As I bend the cover in my hands and allow the pages to rattle by, the memories come thick and fast: valuable friendships with colleagues at what was then APR (now PRI) who were building a network as we were building station carriage and audience for our program; outstanding support from friends and colleagues in Charlotte, especially Jennifer Roth, manager of WFAC from 1981-87 (and now at WBFO), who shared my vision for *The Thistle & Shamrock*. Jennifer gave me so much guidance and encouragement, and exposure to so much stunning music, old and new, that I knew would thrill public radio listeners.

By 1986, listeners' letters and station feedback had given me confidence that *Thistle* was meeting a need among the public radio audience, and I decided to devote myself full time to the program. By then, I had a sense of how programs like this one could be offered nationally, and fit locally. I felt a growing connection to the stations airing *Thistle* across the land. The next logical step was to visit a few of them.

With pleasure, I've been able to visit around 60 stations, participating in special events, fundraisers, and live broadcasts. I've been danced off my feet at a Cajun club in Breau Bridge, Louisiana; participated in a live call-in from a shopping mall in Rochester, New York; partied with a friendly gang of silver miners between live fundraising pitches from a Reno, Nevada blues club; and in Fairbanks, Alaska, hosted a ceilidh for Alaskan Scots and Alaskan natives, was drafted into the Athabaskan dance troupe when they found themselves a member short, and relished some fabulous dog sledding and cross-country skiing.

A station visit was a side benefit of *The Thistle & Shamrock* concert tours in '89 and '90. We toured by plane and bus, putting on live concert versions of the radio program and meeting station friends and listeners. It was a wonderful experience. Never mind that I aged five years in the process. It was worth it.

Of all the 15 years, 1990 was the watershed. It marked the beginning of my robust relationship with NPR and the founding of

CONTINUED ON PAGE 21

Island Fever

As the Spring Fund Drive at Jefferson Public Radio began to wind down to its successful conclusion, things began to get decidedly tropical, and not just due to the inadequacy of our basement studio's air conditioning. No, it was someone's suggestion—we won't mention names—that staff should dress Hawaiian on the deadline day for our final fund drive drawing (for a travel certificate and five nights in Kauai). Someone else promised on the air that the resulting photos would run in the *Jefferson Monthly*. We try to keep even our most addled promises.

Thanks to everyone who helped to make our Fund Drive both successful and fun.





PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

If *The Blues Show* host Tom Pain had his way, June 10th would be a national holiday because it's the birthday of Chester Arthur Burnett, better known as "Howlin' Wolf." On Saturday night, June 13, from 10pm to 2am, Tom pays homage to the man who shaped the modern blues sound. We'll hear his music, check out his musical roots, and hear some of the many artists whom he influenced.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Oregon Coast Music Festival

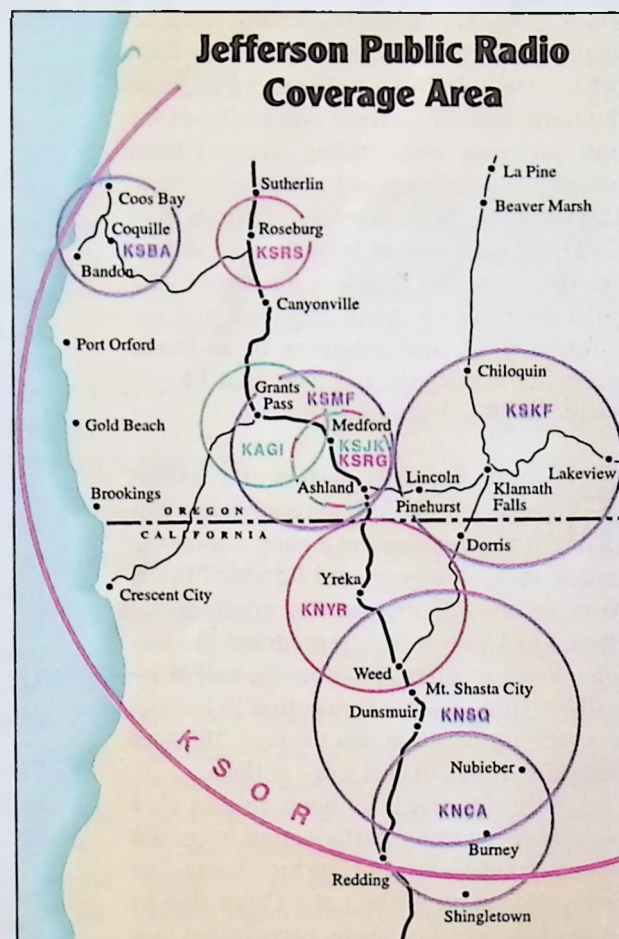
This month we celebrate the upcoming 20th anniversary season of the Oregon Coast Music Festival by airing recordings from last year's festival. *First Concert* and *Siskiyou Music Hall* present featured pieces with James Paul conducting the OCMF Orchestra, and renowned violinist Elmar Oliveira. Our celebration culminates with the Festival pops concert, conducted and narrated by Jason Klein, Friday, June 26 at 2pm.

Volunteer Profile: Bob Davy



The *Jefferson Daily* staff continues to stumble around the newsroom, wondering what they will do without Bob Davy. An extraordinary producer and long-time Friday anchor of the *Jefferson Daily*, Bob volunteered his talents at JPR for nearly a decade. After retiring from a long career in radio and television, Bob moved to Ashland and soon found himself in the underground studios of JPR. In the newsroom, he's known for suggesting changes, then implementing them—the Bob Davy pencil sharpener, the Bob Davy battery tester, shelves and desks and clipboards—anything to make our environment productive and sensible.

In April, Bob and Jane Davy moved to Santa Rosa, CA, where Bob is freelancing for the local NPR affiliate there. He has already promised to send us features. Bob, please come back!



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 The Concert Hour
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 The Jefferson Exchange with Jeff Golden	7:00 As It Happens	8:00 Sound Money	10:00 Sound Money
10:00 Public Interest	8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 Larry Josephson's Bridges
1:00 Monday: Talk of the Town		10:30 Talk of the Town	3:00 Second Opinion
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	3:30 Journal of the Americas (repeat of Wednesday broadcast)
Wednesday: Journal of the Americas		12:00 Wait Wait... Don't Tell Me	4:00 Commonwealth Club
Thursday: Latino USA		1:00 West Coast Live	5:00 Sunday Rounds
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	7:00 People's Pharmacy
1:30 Pacifica News		5:00 Wait Wait... Don't Tell Me (repeat of noon broadcast)	8:00 The Parent's Journal
2:00 The World		6:00 New Dimensions	9:00 Tech Nation
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	10:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232 • <http://www.npr.org>
1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: atc@npr.org
AMERICA AND THE WORLD
CAR TALK Call-in-number: 1-888-CAR-TALK
PUBLIC INTEREST
DIANE REHM SHOW • drehm@wamu.edu
(202) 885-1230
Call-in line: 1-800-433-8850
LIVING ON EARTH
Listener line: 1-800-218-9988 • loe@npr.org
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
TALK OF THE NATION
THISTLE & SHAMROCK
WAIT WAIT... DON'T TELL ME
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000 • <http://www.pri.org/infosite>

A PRAIRIE HOME COMPANION
AFROPOP WORLDWIDE
AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
THE CONNECTION
DR. SCIENCE
ECHOES Listener line: (215) 458-1110
Orders: 1-800-321-ECHO
echodisc.com / [email: echoes@well.com](mailto:echoes@well.com)
SOUND MONEY
ST. PAUL SUNDAY
TO THE BEST OF OUR KNOWLEDGE
THE WORLD
WORLD CAFE
ZORBA PASTER ON YOUR HEALTH

OTHER PROGRAMS

EARTH & SKY
P.O. BOX 2203, AUSTIN, TX 78768
(512) 477-4441 • people@earthsky.com
FRESH AIR
800-934-600 • freshair@whyy.org
GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321, SAN FRANCISCO CA 94131
(415) 242-8888 • hos.com/playlists
feedback@namu.org
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626, WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 569, UKIAH CA 95482
(707) 468-9830 1-800-935-8273
OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
PACIFICA NEWS • <http://www.pacifica.org>
WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

IPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates June birthday

First Concert

- June 1 M Lutoslawski: Concerto for Orchestra
- June 2 T Elgar*: Piano Quintet
- June 3 W Prokofiev: Symphony No. 7
- June 4 T Milhaud: *Le Boeuf sur le toit*
- June 5 F Vaughn Williams: Violin Sonata in A minor
- June 8 M Schumann*: Konzertstück for 4 Horns and Orchestra
- June 9 T Nielsen*: Wind Quintet in A, Op. 43
- June 10 W Milhaud: Saudades du Brazil
- June 11 T R. Strauss*: *Till Eulenspiegel's Merry Pranks*
- June 12 F Grieg: Piano Concerto in A minor
- June 15 M Grieg*: Six Lyric Pieces, Op. 65
- June 16 T Beethoven: "Triple" Concerto
- June 17 W Tchaikovsky: *Romeo and Juliet*, Fantasy Overture
- June 18 T Liszt: Piano Concerto No.2 in A
- June 19 F Offenbach*: *Gaite parisienne*
- June 22 M Glinka: *Jota aragonesa*
- June 23 T Elgar: "Chanson du matin" & "Chanson de nuit," Op. 15
- June 24 W Mozart: Sinfonia Concertante for violin, viola and orchestra in E flat, K. 320
- June 25 T Mendelssohn: Violin Concerto in E minor, Op. 64
- June 26 F Walker: Sonata No. 1
- June 29 M Prokofiev: *Lieutenant Kije* Suite
- June 30 T Castelnuovo-Tedesco: *The Lark*

Siskiyou Music Hall

- June 1 M Rossini: *La Boutique Fantasque*
- June 2 T Elgar*: Symphony No. 1 Op. 55
- June 3 W Haydn: Symphony No. 100 "Military"
- June 4 T Goetz: Piano Concerto in B flat Op. 18
- June 5 F Beethoven: Triple Concerto in C Op. 56
- June 8 M Schumann*: Piano Quartet, Op. 47
- June 9 T Nielsen*: Concerto for Clarinet and Orchestra
- June 10 W Berlioz: *Harold In Italy*
- June 11 T Strauss*: Symphony for Winds in E flat "Happy Workshop"
- June 12 F Chopin: Piano Concerto No. 1 in E minor Op. 11
- June 15 M Grieg*: *Peer Gynt*
- June 16 T Mozart: Violin Concerto No. 5 in A K. 219
- June 17 W Gounoud*: String Quartet No. 3
- June 18 T Pleyel*: Symphony in A
- June 19 F MacKenzie: Violin Concerto in C sharp minor Op. 32
- June 22 M Brahms: Symphony No. 1 in C minor, Op. 68
- June 23 T Reinecke*: Piano Concerto No. 1 Op. 72
- June 24 W Prokofiev: Symphony No. 5 in B flat, Op. 100
- June 25 T Haydn: String Quartet in C major Op. 76 "Emperor"
- June 26 F Oregon Coast Music Festival Pops Concert

- June 29 M Prokofiev: Wieniawski: Violin Concerto No. 2
- June 30 T Delibes: Selections from *Sylvia*

HIGHLIGHTS

Lyric Opera of Chicago

- June 6 *The Pearl Fishers* by George Bizet
Maureen O'Flynn, Paul Groves, Gino Quilico, Raymond Aceto; Mario Bernardi, conductor
- June 13 *Peter Grimes* by Benjamin Britten
Ben Heppner, Emily Magee, Brent Ellis, Catherine Cook, Susan Gorton, John Duykers, Timothy Nolen; Mark Elder, conductor
- June 20 *Madama Butterfly* by Giacomo Puccini
Catherine Malfitano, Richard Leech, William Stone, Wendy White, David Cangelosi; Asher Fisch, conductor
- June 28 TBA

Saint Louis Symphony Orchestra

- June 6 Berlioz: *Le Corsaire* Overture; Stravinsky: *Pulcinella* Suite; Beethoven: Symphony No. 9, Opus 125. Susan von Reichenbach, soprano; Marietta Simpson, mezzo-soprano; Curtis Rayam, tenor; John Cheek, bass-baritone; Hans Vonk, conductor.
- June 13 Berg: Violin Concerto; Beethoven: Symphony No. 3, "Eroica." Dmitri Sitkovetsky, violin; Hans Vonk, conductor.
- June 20 Schoenberg: *Pelleas and Melisande*; Beethoven: Piano Concerto No. 5. Andre Watts, piano. Hans Vonk, conductor.
- June 27 Harbison: Symphony No. 1; Prokofiev: Violin Concerto No. 1, Op.19; Brahms: Symphony No. 1. Hilary Hahn, violin; Hans Vonk, conductor.

Saint Paul Sunday

- June 7 The Vellinger String Quartet
Haydn: Quartet in E major, Op. 54, No. 3; Schumann: String Quartet No. 2 in F major, Op. 41, No. 2
- June 14 The King's Singers
Gorecki: *Totus tuus*; Bennet: *All Creatures Now are Merry Minded*; Vautor: *Sweet Suffolk Owl*; Ligeti: *A Long Sad Tale*; Bennett: *The Seasons of His Mercies*; Jannequin: *La Guerre*; Reger: *Nachlied*; Brahms: *Dein Herzlein mild*; Rheinberger: *Abendlied*; LeGrand/arr. RR Bennett: *One Day*; McFerrin/arr. Chilcott: *Manana Iguana*
- June 21 Truls Mrk, cello; Hvard Gimse, piano
Prokofiev: Sonata in C major, Op. 119; Strauss: Sonata in F major, Op. 6
- June 28 Rumillajta
Illampu, Cielo y Montana, El Picaflor, Mam Florencia, No Se Muere Nunca, Pasqua Linda, Isla del Sol, Chacareras, Tusuy, Th'aki, Jina Jina, Iscanwaya

Selected Shorts

- June 7 *The Story of My Life* by Kim Edwards, read by Holly Hunter.
- June 14 *This Is What It Means to Say Phoenix, Arizona* by Sherman Alexie, read by Francis Ruivivar; *A Late Encounter With the Enemy* by Flannery O'Connor, read by Dana Ivey.
- June 21 *Joking Around* by E. M. Broner, read by Myra Carter; *The Grave by the Handpost* by Thomas Hardy, read by Charles Keating.
- June 28 *Wants* by Grace Paley, read by Tandy Cronyn; *The Pale Pink Roast* by Grace Paley, read by Linda Lavin; *Friends* by Grace Paley, read by Maria Tucci.

ON THE SCENE

From p. 17

Fiona Ritchie Productions, our transatlantic radio production conglomerate. (That's me, Margaret Kennedy, and Jenn Adams!) The departures and new partnerships of that era gave me the opportunity to come home to Scotland for much of the time, to learn more about radio through varied work for the BBC, and to connect more effectively with artistic communities on this side of the Atlantic.

I couldn't be more pleased that *The Thistle & Shamrock* has helped to create a climate for Celtic music on U.S. radio and television. And being here keeps me closer to the music as it emerges and develops. It also helps me to appreciate, more clearly from the distance, the connections between Celtic and American music. So although I've hosted Celtic, classical, and contemporary music programs for the BBC, I'm just as likely to be heard over here hosting something with an American flavor... something like the BBC's *Bluegrass Comes Home*. (Oh yes, I did.) It's unlikely that I would have been quite so bold had I remained full-time in the United States.

These days my personal album collection has expanded and my diet has improved. Razor blades have given way to digital editing, and we have fax and e-mail now, rather than a holler down the corridor. Letters still come to us from the old Charlotte neighborhood, but also from Japan, Germany, Bosnia, and all across the United States. Standing on the threshold of the 15-year mark, thoughts flood my mind. I'm proud of the origins of the program, proud of work mates Margaret and Jenn, and grateful to the many remarkable musicians whose work I'm proud to share on the radio. I realize we've all endured through many a streamlining, bundling, and program-packaging trend. We've won a loyal audience of core public radio listeners, proving the mainstream appeal of the show.

One realization stands out distinctly from the rest: There is infinitely more interest in this music than there was when I offered that first tentative broadcast. There's also a huge pile of new CD's on my desk. Better keep it going. ■

The Thistle and Shamrock airs Sundays at 9pm on the Rhythm & News Service.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM
CRANTS PASS TBA
YREKA 89.3 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Rhythm & News

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyng brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

- June 7 Jazz pianist and vocalist David Hazeltine
- June 14 Arranger, composer and performer Bill Cunliffe
- June 21 Jazz saxophonist Paquito D'Rivera
- June 28 Film composer and jazz pianist Michel Legrand

New Dimensions

- June 7 *The Journey Of A Lifetime* with Colin Fletcher
- June 14 *Confronting Your Demons* with Theresa Sheppard Alexander
- June 21 *Work As Art* with Dick Richards
- June 28 *Transforming Grief* with Alexandra Kennedy

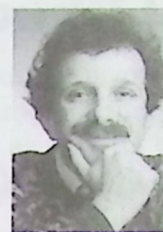
Confessin' The Blues

- June 7 From the "M" Stacks
- June 14 Boogie with the Blues
- June 21 From the "N" Stacks
- June 28 Working for a Living

Thistle & Shamrock

- June 7 *A Decade and a Half of Thistles* - A celebration of 15 years of national broadcasts.
- June 14 *A Living Tradition* - Tracing Celtic music from its ancient beginnings with eighth-century Scottish quadrangular handbells - to the 20th-century.
- June 21 *Celtic Childhood* - An hour of lullabies, childrens playsongs, street songs and more: with June Tabor, Clannad's Maire Brennan, Van Morrison and Sinead O'Connor.
- June 28 *Skyedance* - A toe-tapping evening with Scottish fiddler Alasdair Fraser and his band.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

PRACTICALLY FATLESS MASHED POTATOES (serves 8)

- 1 Rutabaga, peeled and cut into 1/2-inch cubes
- 6 Baking potatoes, peeled and cut into 1-inch pieces
- 1/4 tsp Salt
- 1/8 tsp Pepper
- 1/3 Cup Nonfat plain yogurt

Place rutabaga in 3-quart pot. Add just enough water to cover the rutabaga, and bring to boil over high heat. Reduce heat to low. Cover and simmer until tender, about 20 minutes.

Add potatoes. If needed, add more water, barely covering vegetables. Bring to boil. Reduce heat to low, cover and simmer 20 minutes.

Remove pot from heat. Drain off and reserve water. Add salt and pepper. Mash vegetables until smooth. Stir in yogurt. If mixture is too stiff, add a little reserved cooking water.

Calories 5% (97 cal)
Protein 6% (3.25 g)
Carbohydrate 6% (21.5 g)
Total Fat 0% (0.17 g)
Saturated Fat 0% (0.04 g)

Calories from: Protein: 13%
Carbohydrate: 86% Fat: 1%

Bon Appetit & Stay Well!

Refreshing

Tangy

Timeless

The Retro Lounge

with Lars &
The Nurse

SATURDAYS
AT 9 PM

Rhythm & News



E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

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e-mail: whitcomb@sou.edu

Questions about:

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Wait Wait... Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

**A Prairie Home Companion
with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Walt Walt... Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00am-11:00am

Sound Money

Repeat of Saturday broadcast.

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-3:00pm

Larry Josephson's Bridges

3:00pm-3:30pm

Second Opinion

3:30pm-4:00pm

Journal of the Americas

Repeat of Wednesday's broadcast.

4:00pm-5:00pm

Commonwealth Club

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm

Tech Nation

10:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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LIVING LIGHTLY

Russ Chapman

Becoming Reconnected

In Charles Frazier's book, *Cold Mountain*, the reader is constantly reminded of a time when we were more closely related to our environment, and could glean from it our immediate necessities. The book tells the story of a Confederate veteran who has had enough of war and is returning to his home. His ability to find sustenance with not much money and few bullets is a credit to his resourcefulness and adaptability. *Cold Mountain* is also the story of a young woman left behind: upon the death of her father, she must learn to fend for herself. She is lucky enough to be befriended by a girl who teaches her about the seasons and moon phases and their relationships to planting, butchering, and preserving food. These two women become responsible for the decisions upon which their survival depends.

I believe that the biggest challenge facing us all today is reconnecting in similar ways with the planet that supports us. Specialization of functions in our society has been credited with huge advances in civilization (i.e. better health care, abundant food, increased communication and faster transportation). But this separation has also had the effect of numbing us to the consequences of unsustainable agriculture and industrial practices. Let's face it, we don't see how all of our foods and material goods are produced. We simply know that it happens, and at least in the U.S. it happens quite reliably. But at some point, as in the Confederacy, unsustainable institutions are bound to fail and the consequences are catastrophic.

To become reconnected, there are many changes we need to make. For example, sustainable agriculture may be more expensive up front at the supermarket, but common sense tells us it's better in the long term.

Also, factory items should be made

solely from materials that can be either reused or recycled. Excess packaging should be banned.

We allow paper companies to tell us that certain grades of paper can't be recycled. This is absurd. Those paper recipes should be banned or a heavy tax be placed upon them to discourage their use.

Our lawmakers mandate recycling while ignoring reducing and reusing. This lets citizens feel good about their excessive consumption—once again placing the burden of our purchasing decisions on someone else. What we need is a focus on per-capita waste reductions, because recycling alone

isn't getting us where we want to be, where we should be.

I recognize that these changes in attitude and practice will take time to develop and mature. But we have successfully taught a generation of kids about recycling; I believe we can achieve similar results with the concept of sustainable communities. The days of exploiting resources until they're exhausted and then moving on are gone. We need to make a stand locally in which our decisions are guided by a sense of the future we wish to pass on to our kids.

Old ways, like the Confederacy, are difficult things to change. But lightening our footprint on the planet, and becoming connected again with the systems and phases that feed and sustain us all, are concepts we need to embrace.

Russ Chapman is co-owner of Ashland Sanitary and Recycling, Inc., and a member of the City of Ashland's Conservation Commission.

“
BECOMING CONNECTED AGAIN
WITH THE SYSTEMS AND
PHASES THAT FEED AND
SUSTAIN US ALL IS A CONCEPT
WE NEED TO EMBRACE.”

NATURE *From p. 12*

What a disappointment. No new genus, no new species, no new weed, no nothing except a hard lesson. To add insult to injury, I went to the Southern Oregon State College Herbarium and discovered that a former student of mine had collected the species in the spring of 1967. After a glance at the second edition of Peck (1961), I knew that, had we had that manual in the field, we would have identified *Moenchia* in an instant, with only a momentary flush of excitement, instead of giant ups and downs.

That long tale notwithstanding, the plant does offer some interesting questions. How did it get to Jackson County and apparently nowhere else in North America? Is it more widespread but just overlooked because no one has taken the trouble to look at all the little white *Caryophylla* that cover the ground in wet seeps in the spring?

Keep your eyes, and the second edition of Peck (1961), open if you find four-merous "*Arenariae*" in wet areas in the spring. Maybe we will find that it is more common.




Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

TUNE IN

The Healing Arts

**Tuesdays at 1pm
Saturdays at 10am**

on News & Information Service



Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *Les Blancs* by Lorraine Hansberry (through 7/12), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31), *A Touch of the Poet* by Eugene O'Neill (through 11/1). The outdoor Elizabethan Stage will open in June with plays by Wm. Shakespeare including *Henry IV* (through 10/11), *The Comedy of Errors* (through 10/10), and *Cymbeline* (through 10/9). Performances in the Black Swan include Wm. Shakespeare's *Measure for Measure* (through 11/1), *Vilna's Got a Golem* by Ernest Joselovitz (through 6/27), and Sandra Deer's *Sailing to Byzantium* (through 11/1). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret will be transformed into a Singapore waterfront nightclub circa 1941 to present the summer musical *Song of Singapore*. The characters are a ragtag crew of musicians and others including an amnesiac band singer named Rose, the mysterious and beautiful Chah Li, a crooked cop named Kurland, a downed pilot and assorted Hindus—all in the pursuit of the jewels of Jan Kin Po. The exotic setting provides a delicious ambience for a lot of original music in a '40s swing style. Performances open June 19 and plays at 8:30 every evening except Tuesdays through September 7 (no matinees). There are two low-priced Previews on June 17 and 18. (541)488-8349

◆ Actors' Theatre presents Ernest Thompson's *On Golden Pond*, directed by Liisa Ivary, June 25 through July 26. Call for tickets and more information. (541)535-5250

Music

◆ The Palo Alto Chamber Orchestra returns to the Oregon Shakespeare Festival's Elizabethan Theatre on Monday, June 29 at 8:30pm for an evening of great music performed by some of the nation's most talented youth. The Vivaldi *Guitar Concerto* is among the works featuring highly acclaimed guitarist Marc Taches. Tickets are \$10 general/\$7 for JPR Listeners Guild members, OSF members, students and seniors. (541)482-4331

◆ *Great Gettin' Up Mornin'* is the title of the Siskiyou Singers' June concert. It will feature African American spirituals as well as "In the Beginning," a challenging and progressive work by Aaron Copland. This program of twentieth-cen-

tury American music highlights the captivating contrast between the powerful and palpable rhythms of the the spirituals which rose out of the African tradition, and the subtle and surprising rhythms of the Copland piece, which developed from European roots. In the SOU Recital Hall, June 12 and 13 at 8pm. All seats \$7. Tickets at Northwest Nature Shop in Ashland, or by phone. (541)482-5290



Alex Robertson (left), Joe Hilsee, and Carey Gibbar perform Oregon Cabaret's presentation of *The Compleat Works of Wllm. Shkspr. (Abridged)* in Ashland, through June 8.

Exhibits

◆ *The Whole Cloth* is a summer celebration of fiber arts at many sites in Ashland, Medford, Jacksonville and Grants Pass through September. It includes national, regional and local exhibitions, classes, workshops and programs. See this month's Spotlight section for more details. For a brochure and information call. (541) 734-3982 or 1-800-982-1487

◆ The Rogue Gallery and Art Center will present *The Elements: Earth, Wind, Fire & Chocolate* through June 27. A traveling collection of quilts is from the Association of Pacific NW Quilters. (541)772-8118

◆ The Schneider Museum of Art at Southern Oregon University is presenting an exhibition of work by artists Hung Leu, Steve Barry, and Jack McLarty through June 13. Also continuing on display in the museum is the Contemporary European Photography collection from the Galerie Vrais Reves in Lyon, France. This exhibition is part of a cultural exchange. The museum is located on the SOU campus on the corner of Siskiyou Boulevard and Indiana Street in Ashland. (541)552-6245

◆ Hanson Howard Gallery presents *Pastels* by Christine Aus and Lyle Matoush June 5 through 30. First Friday Reception is June 5 from 5-7pm. Gallery hours 10:30-5:30pm Tuesday through Saturday, 11-2pm Sunday at 82 N. Main St., Ashland. (541)488-2562

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Wild West continues its presentation of lithographs of Charles Crombe, *A Series of Mishaps*, through July 31. The exhibit features 24 stone lithographs matted and framed with a biographical text panel and informative labels. Hours are 9:30am-5:30pm Monday-Saturday at 214 NW 6th Street, Grants Pass. (541)476-5510

◆ Josephine County Historical Society presents *Produce for Victory: Posters on the American Home Front, 1941-1945*, through June 14. The mobilization of American Home front labor in support of the Second World War comes alive in this small-format Smithsonian exhibition. Featuring 26 of the best of the Smithsonian's war time posters, the exhibit is organized by the National Museum of American History. Located at the corner of Fifth and J Streets in downtown Grants Pass. (541)479-7827

◆ Oils, pastels, and fine art black and white photography of Rogue Valley native Richard McKinley are being featured throughout June at the Valley Art Gallery, 323 1/2 E. Main in Medford. A Founding teacher of the Sacramento River Painters, McKinley has been teaching oil, pastel, and watercolor painting since 1975. (541)770-3190

Other Events

◆ 2nd Annual Wild Rogue Balloon Festival will be held at the Riverside West All Sports Park in Grants Pass June 5-7. The morning launch is scheduled for 6:45am and Evening Glow at 8pm. The event includes 15 hot air balloons with as many designs and flight teams as there are balloons. (541)474-4411

◆ Southern Oregon University presents the fifth annual Music Institute for the Development of Personal Style in memory of Jascha Heifets. Directed by Sherry Kloss, this Institute for violin and piano will be held June 20-26. World renowned performers and teachers Sherry Kloss and Claire Hodgkins, violin, and Gerald Robbins and Brooks Smith, piano, will present six days of intense study, imaginative and inspiring coaching, public performances and round table discussions on issues vitally important to all artists. Call regarding tuition fees, housing and meals. The Institute faculty will present a gala concert June 21 at 8pm at the Dorothy Stolp Theatre at SOU. Tickets are \$15/\$7.50. The participants' final concert will be held June 26 at 6pm at the Stolp. Admission is free. (541)552-6901

KLAMATH FALLS

Theater

◆ Linkville Playhouse will present *A Streetcar Named Desire* at 8pm on June 5 and 6, 12 and 13. Call for information. (541)884-6782

CONTINUED ON PAGE 31

Music Festivals

The arrival of summer means the outdoor music festival season begins, and the State of Jefferson always has many world class offerings. At press time, the summer offerings for the Britt Festivals, the Oregon Coast Music Festival, and the Siskiyou Blues Festival had been announced. They are as follows:

Britt Festivals

The 36th season of the Britt Festivals continues the tradition of eclectic, high quality music under the stars in Jacksonville. The array of offerings includes:

Fri., June 12
Rosanne Cash/
Jimmie Dale Gilmore
Sat., June 13
Mary Chapin Carpenter
Sun., June 14
Skyline Brass
Fri., June 19
Maddy Prior/Kathryn Tickell
Sat., June 20
Kevin Eubanks/
Michael Brecker



Peter, Paul & Mary

Sun., June 21
Los Van Van/Cubanismo/
Bat Band
Fri., June 26
Ben Vereen/
Pepe & The Bottle Blondes
Sat., June 27
War/Elvin Bishop
Sun., June 28
Glen Campbell/
Kristy Lee Cook
Fri., July 3
Kitaro
Sun., July 5
Pam Tillis/James House
Thur., July 16
Vince Gill
Fri., July 17
Los Lobos/The Iguanas
Sun., July 19
Robert Cray/
Paul deLay Band
Mon., July 20
Roberta Flack/Judy Collins
Fri.-Mon., July 24-27
Hello, Dolly!

Thur.-Fri. July 30-31
Peter, Paul & Mary

Sat., August 1
Dr. John/Koko Taylor &
Her Blues Machine

Sun.,
August 2
Winds &
Spirits
(Lower
Garden
Recital)



Bruce
Cockburn

Sun., August 2
John Scofield/
Stanley Clarke

Fri. & Sun., August 7 & 9
Classical Opening Gala/
Britt Orchestra

Sat. & Mon., Auguts 8 & 10
The Music of Merchant
Ivory/Britt Orchestra

Fri., August 14
Edgar Meyer/Britt Orchestra

Sat., August 15
Christopher Parkening/
Britt Orchestra

Sun., August 16 & 23
Britt Sunday Mornings

Mon., August 17
Festive Favorites/
Britt Orchestra

Tue., August 18
Cavani String Quartet

Fri. & Sun., August 21 & 23
Beethoven Lives Upstairs
(Family Concert)

Sat. & Mon., August 22 & 24
The Planets/Britt Orchestra

Fri., August 28
River North Dance
Company

Sat. & Sun., August 29 & 30
Trinity Irish Dance
Company

Thur., September 3
Electric Shadows of Bali

Fri., September 4
Squirrel Nut Zippers/
Special Guest TBA

Sat., September 5
Sweet Honey in the Rock

Sun., September 6
Bruce Cockburn/
Jane Siberry

For tickets or more information, contact the Britt Festivals, 517 W. Tenth Street, P.O. Box 1124, Medford, OR 97501; (541)773-6077 or (800)882-7488; (541)776-3712 (fax); brittfest@aol.com; <http://www.mind.net/britt>.

Oregon Coast Music Festival

The 20th Annual OCMF will again bring top performers to the shoreline, with the Festival Orchestra & Conductor James Paul leading the way.

Sat., July 11
Bay Area Concert Band

Sat., July 11
It's About Time Big Band/
Oregon Coast Band

Tues., July 14
Bay Area Symphonic Choir
& Bay Area Chamber
Orchestra

Wed., July 15
Gold Coast Barbershop
Chorus & Coos Bay
Clambake

Thurs., July 16
Festival Chamber Players

Fri., July 17
Mike Curtis Klezmer Quartet

Fri. July 17
Sugar Beets

Sat., July 18
Festival Orchestra
Percussion Players

CONTINUED ON PAGE 31



Pam Tillis

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with



in-depth personality interviews, to make you feel like you're in the middle of the arts scene.

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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Peter Gaulke

A New Classic Duo

The chemistry between musicians has always been an integral factor in the development of great music. The synergy between players, particularly in a duo setting, has created music's most exciting and classic work. This is particularly true for the blues.

Take Big Bill Broonzy & Blind John Davis, Tampa Red & Georgia Tom, Sylvester Weaver & Walter Beasley, or Lonnie Johnson & Victoria Spivey in the 1920s and '30s. Or the classic duo Sonny Terry & Brownie McGhee in the '40s, '50s and '60s. These and many other musicians developed a combined heart and soul to produce seamless playing. Such is the case today with Harmonica Fats and Bernie Pearl.

Harvey Blackston (a.k.a. Harmonica Fats) was born deep in Louisiana in 1927. One of 13 children, raised on his grandparents' farm, he started at age four to receive a Christmas harmonica each year. After moving to the Watts neighborhood of Los Angeles in 1946 he worked outside music, like many blues greats have had to do. By 1956, though, he was performing publicly. In 1961 he recorded the Hank Ballard rocker "Tore Up," which stayed on the Billboard charts for 13 weeks. He toured and recorded on small labels throughout the '60s, eventually working outside music again in the '80s. In 1986 he began working with the Bernie Pearl Blues Band.

In contrast to the rural childhood of Harmonica Fats, Bernie Pearl had an urban upbringing. Born in Los Angeles, he listened to early folk pioneers and didn't start playing guitar until age 15. When his brother opened the now-legendary Ash Grove in 1958, it exposed Bernie to the blues masters, and forever changed his musical direction. He has taught blues guitar

since 1964 and formed the Bernie Pearl Blues Band in 1984, becoming one of the L.A.'s most popular blues acts. Pearl is also a longtime blues DJ, entrepreneur, producer and bandleader.

Since 1986 Bernie Pearl and Harmonica Fats have been a team, mixing their diverse backgrounds into an urban blues sound. Together they have released three recordings on Pearl's Bee Bump Records.

In 1991 Fats & Pearl co-produced Fats' first CD, *I Had To Get Nasty*. This recording features Fats' harp with the full Bernie Pearl Blues Band in support. This joyous romp brings Fats back in full form with all-out boogies like "Boogie All The Way" and "Harmonica Fats Blows." There are also

haunting blues in the classic blues duo setting which give us a brief clue to the chemistry between Fats and Bernie Pearl. "Louisiana Blues" has such an authentic country feel to it that if it were recorded on a scratchy old 78 you would swear it was a rural field recording. It also proves that Bernie Pearl is not only a full-bodied electric rhythm player, but also a solid acoustic blues partner. Partner is an apt word, as his playing is much more than accompaniment.

Harmonica Fats and Bernie Pearl followed up their impressive debut with an even more compelling work called *Two Heads Are Better*. This acoustic release might seem a bit too subtle for someone who burst on the scene with a wild version of "Tore Up" and had a reputation as being anything but a mild mannered harp player. But it works and works extremely well. It could be argued that Fats' harp playing is a cross between Howlin' Wolf, Sonny Terry and Sonny Boy #1. That gets you in the ballpark but Fats' harp style is really all his own. Both powerful without being loud and sub-


ACOUSTIC BLUES ALBUMS
ARE PLENTIFUL THESE DAYS,
YET THE WORK OF FATS &
PEARL IS A THROWBACK TO
THE DAYS WHEN MUSICIANS
INTEGRATED THEIR ART
BEYOND THE DEMANDS
OF THE BUSINESS.

tle while firmly making a statement, it leaves much of *Nasty's* urban power, and creates sheer acoustic exuberance. This W.C. Handy Award nominee for Best Acoustic/Country release of 1994 is packed with all original material. This duo not only knows their roots, but also can forge ahead to create their own statement in contemporary blues.

1996 saw the release of their second all-acoustic album, *Blow, Fat Daddy, Blow!* With a title like that you would expect an all-out electric blues bash. Instead what you have is 12 blues originals showcasing how powerful blues can be when it isn't electrified. Taking their lead from Sonny Terry and Brownie McGhee (the latter was one of Pearl's early mentors/teachers), their blues is a fine mesh of rollicking interplay and spontaneity. Acoustic blues albums are plentiful these days, yet the work of Fats & Pearl is a throwback to the days when musicians integrated their art beyond the demands of the business. They bring heart, soul and down-home feel into each and every tune.

The style of Harmonica Fats and Bernie Pearl isn't limited to mere country blues. *Blow, Fat Daddy Blow!* is ripe with diversity. It has humorous upbeat shuffles such as "I Get So Tired" coupled with funky numbers like "Looking For My Tools" and "The Funky Pony." There are also down-home treasures such as "Why Should I Holler" and "Helicopter Blues."

On all three of these releases Fats' vocals dominate the mix, yet Pearl's guitar work is dexterous and fresh. He is as deft at creating intricately woven rhythms as he is with lead work. His slide work cannot go without mention. It is subtle when need be and punchy when called for. Pearl doesn't overload the material with too many notes as many of his contemporary counterparts. He can rip through slide licks as effortlessly as Buddy Guy did behind the finest Delmark recordings of Junior Wells. As the solo closing number "Blues Kiddish" highlights, a solo project of Bernie Pearl's would be an exciting offering indeed!

Harmonica Fats was originally dead set against doing acoustic duo material. It took time and plenty of convincing from his wife and Bernie Pearl. The blues world is all the better because of it. 

Peter Gaulke hosts *Confessin' The Blues* on the Rhythm & News Service, Sundays at 3pm.

ARTSCENE *From p. 29*

Exhibits

◆ The Klamath Art Association will present Lyle Matoush *Abstracts*, Barbara Kensler *Painted Wooden Objects d'Art*, June 7 through 28. (541)883-1833

UMPQUA VALLEY

Music

◆ Umpqua Community College will present a piano recital featuring Alan Chow on Monday, June 15 at 8pm in Jacoby Auditorium. The Grand Prize in the Palm Beach International Piano Competition is the latest in a series of competition successes for the pianist. Mr. Chow was the First Prize winner of the Concert Artists Guild International New York Competition and the UCLA International Piano Competition. He was also the winner of the Silver Medal and Audience Favorite Prize at the Gina Bachauer International Piano Competition. Tickets are \$10/\$6 and are available at Ricketts Music Store, the Fine Arts Secretary at UCC, and at the door. (541)673-0728

OREGON COAST

Exhibits

◆ Coos Art Museum continues its presentation of *Northwest Expressions* and the BAAA South

Coast juried show through July 3 at 235 Anderson, Coos Bay. (541)267-3901


NORTHERN CALIFORNIA

Music

◆ The Palo Alto Chamber Orchestra, directed by William Whitson, returns to Dunsmuir for a concert to benefit the Dunsmuir Botanical Garden on Saturday, June 27. An *al fresco* dinner will be served prior to the concert at 5pm. The performance will begin on the outdoor stage at 6:30pm. Picnic seating available. Dinner/Concert tickets \$15 general public/\$12 botanic garden members. Concert tickets only are \$7. (916)235-4740

Exhibits

◆ Turtle Bay Museums and Arboretum on the River will present *Roughstock: Words and Images from the Rodeo*, the jump-n-kick verse of celebrated cowboy poet Paul Zarzyski and the striking images of renowned rodeo photographer Sue Rosoff, through July 12 at Turtle Bay's Museum of Art and History in Caldwell Park. Located on Quartz Hill Road in Redding. (530)243-8801

◆ Old City Hall Gallery presents watercolors by Mary Martha Hughes and Cathy Anderson through June 6 at 1313 Market St., Redding. (916)741-2787 

MUSIC FESTIVALS *From p. 29*

Sun., July 19
John Stowell, Nancy King
& Kevin Deitz

Tues., July 21
Festival Orchestra Concert I

Wed., July 22
Paul deLay Band

Thurs., July 23
Festival Orchestra "Pops"
Concert

Sat., July 25
Festival Orchestra Concert II


For tickets, contact the Box Office: 181 S. Broadway, Coos Bay, OR 97420; (541)269-2720 or 1-800-676-7563. For more information, contact the Oregon Coast Music Association: P.O. Box 663, Coos Bay, OR 97420; (541)267-0938; (541)267-2333 (fax); ocma@mail.coos.or.us.

Siskiyou Blues Festival

Another festival now becoming traditional is the Siskiyou Blues Festival, being put on for the fifth consecutive year by the Siskiyou Blues Society. This year it will be held at the Mt. Shasta Ski Park, with a pre-festival blues party at the Gold Room in Mt. Shasta.

Fri., June 26
Pre-festival blues party, featuring Sound Advice, The Dave Amour Band, The Debbie Beane Band, Lucky Lizards, and Hoot & the Boys. The Midnight Cowboy is also likely to appear.

Sat., June 27
Main festival, including Rod Piazza & The Mighty Flyers, Geoff Achison, Carl "Good Rockin'" Brown, Andy Rodgers the Midnight Cowboy, and the Siskiyou Blues All Stars.

Tickets for the main festival can be obtained from the Mt. Shasta Ski Park, 104 Siskiyou Avenue, Mt. Shasta, CA 96067; (530)926-8610. Information about the pre-festival party at (530) 926-4125. The Siskiyou Blues Society can be reached at P.O. Box 271, Mt. Shasta, CA 96067; (530)926-5823; (530)926-4749 (fax); <http://www.geocities.com/BourbonStreet/8501/> 

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Sundays at 3pm on the
Classics & News Service

FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Kloss Classics

You may be surprised to learn that Ashland, Oregon—home of Southern Oregon University, the Oregon Shakespeare Festival, and beautiful Lithia Park—is also the residence of a new classical CD label: Kloss Classics.

Kloss is so small an outfit it lives in a post office box—P.O. Box 3385, Ashland, OR 97520, to be exact. It doesn't need too much room yet, since it has only released one compact disc so far: *Lost and Found: The Treasures of the Heifetz Legacy*.

The label is the brain-child of Ashland resident and nationally-known violinist Sherry Kloss, who performs transcriptions by Jascha Heifetz on a violin bequeathed to her by the virtuoso himself. Kloss once served as Heifetz's master teaching assistant. In this recording she is accompanied by Mark Westcott on the piano, who also has a link back to Heifetz. He was a pupil of Brooks Smith, Heifetz's accompanist.

This CD is of particular interest because it contains 20 violin transcriptions by Heifetz which have never before been recorded. Furthermore Kloss plays them on the Heifetz-Tononi violin, which Heifetz willed to her and which is heard on this CD for the first time since the great violinist made his legendary Victor recordings some 80 years ago.

Why wasn't this important recording issued by one of the major classical labels? Well, according to Kloss, it almost was. A producer at a major record company was very interested in *Lost & Found*, but died suddenly. "I realized that this project, concept, repertoire, and the legacy of Jascha Heifetz and the Carlo Tononi violin had immediacy," Kloss said, "and the only way to accomplish this mission was to do it myself!"

And thus Kloss Classics—and compact disc KC1816—was born. Why "1816" rather than "0001" you might ask? Her violin was made in 1736. Heifetz was born in 1901. His father purchased the violin for him in 1913. No "1816" there anyplace. Turns out

that it is "an arbitrary number for identification in UPC code," Kloss wrote, "which also has a personal significance to me." Sorry, but I've been sworn to secrecy as to what that personal significance is. But I'll reveal this much: it's not the year of Ms. Kloss's birth.

The transcriptions on the CD include works by Brahms, Scarlatti, Prokofiev, Debussy, Alkan, Gluck, Prokofiev, Rachmaninov, Mozart, Paradis, Ravel, Vivaldi and Castelnuovo-Tedesco. Some of these melodies are well-known (i.e., Debussy's "Afternoon of a Faun" and a theme from Prokofiev's "Classical Symphony"), others almost unknown (i.e., Charles Alkan's "Barcarolle" for piano, Op. 65).

"Making the recording was a totally fantastic experience," Kloss told me. "If I could choose just one anecdote from the session it would be the recording of the Debussy-Heifetz 'Afternoon of a Faun.' Mr. Heifetz took an incredibly lush and fully written orchestral work and transcribed it for two voices! Aside from all of the technical requirements of the writing, it is the aura of the descriptive story behind the music that must be conveyed in order to succeed. This was not a work that Mark or myself wanted to record on the first day, but we decided to give it a whirl. Microphones ready, sound levels established, and we began. The last notes of the piece died away and we heard the click of the microphone from the sound booth. 'Remarkable,' Herman [the producer] said. I screamed 'what does that mean Herman?' He replied, 'Come into the booth and listen. I think you will be pleased.'" And the first take was the last take.

Kloss wrote me that the mission of her CD company is "to bring to the public, musical jewels that deserve to be heard and to be remembered." She does not envision this label as her exclusive podium, but, when asked what she planned for the future, she replied evasively that her next project "will be alluring and most different... stay tuned."

Lost & Found had an initial press run of 2,000 copies, out of which half have already been sold, Kloss reports. "It is among the top 10 best-selling classical recordings being distributed by Bayside Classics," she adds. This impressive track record was helped by radio interviews on National Public Radio and on stations in Chicago, New York and Pittsburgh, as well as by signings at Borders Books & Music in Alaska, Seattle and Pittsburgh. Kloss has also heard from fans throughout the country who have reported catching selections from the CD on local classical stations.

Lost & Found isn't Kloss's first CD. That was "Sherry Kloss Plays Forgotten Gems from the Heifetz Legacy," issued by Protone Recordings (PRCD 1104), Los Angeles, a decade ago. That compact disc, which features Ayke Agus as the piano accompanist, includes Heifetz's transcriptions of works by Rachmaninov and Ponce as well as transcriptions and original miniatures by several other composers.

"As a result of my association with Jascha Heifetz," Kloss wrote in the program notes, "I am fortunate to have been exposed to a repertoire I would have never known. He is responsible for bringing many of these pieces to my attention. In the past the short 'genre' piece played a very important role in the violin recital. The performers had to express, in a few minutes, the sentiment embodied within, and the effect on the listener at that time was similar to the appeal of the popular song today. Though well-known in their own time, today most of these works are no longer in print and are rarely heard."

But today why would anyone prefer to hear recordings of transcriptions of works for violin and piano when they can so easily obtain CDs with the original orchestrations? I, for one, would answer that there can be much pleasure in hearing old themes in new ways, in seeing old friends in new garments, in experiencing the familiar a bit differently. And so I think Sherry Kloss is providing a public service by rediscovering these little gems from the past and bringing them to our attention once again.

□

Fred Flaxman has written 60 columns about compact discs for the Jefferson Monthly over the past five years. His previous articles are available at his Jeffnet web site: <http://www.jeffnet.org/fflaxman>.

TUNED IN *From p. 3*

government agencies (such as the IRS) which differ from the obligations a private Internet service might experience? How might sensitivity over these points affect the market penetration and financial success of AFN's proposed Internet ventures?

■ Some private citizens have asserted that the City cannot undertake the operation of AFN without a ratifying vote of the people and the City's charter appears to support such a view. What authority does the City cite to suggest otherwise?

■ Even if AFN could legally be constructed without a vote of the people, why does the City believe it is desirable to proceed without a popular authorization to commit \$4.2 million in bond indebtedness and other corollary liabilities?

In recent weeks City officials have acknowledged substantial inaccuracy in AFN's published financial projections and indicated that major alternations to these projections were in progress. Among the changes apparently under consideration are having AFN not engage in some of the businesses which have been proposed, changes in the market penetration assessments, changes in the pricing structure and changing the \$4.2 million bond term from ten to twenty years. These are important matters about which the public should expect to receive authoritative information. Falcon Cable has asserted that errors in the existing financial projections could cost each Ashland household over \$800 if the system was constructed according to the published proposal. The City of Ashland has an obligation to honestly address these matters.

The City of Ashland has been close-mouthed about this project for nearly a year. As of this writing, its only public hearing on this topic was conducted in light of financial projections which the City Council itself acknowledged were erroneous. To the degree changes are being made to the pro forma and the AFN operational plan which have not been clearly communicated to the public, the City bears responsibility for the isolation and mistrust of this project which exists.

Political leaders continue to bemoan the rising sense of mistrust of government. To the degree the Ashland City Council and the public are being asked to endorse AFN

based upon openly recognized flawed financial data, the City Council has acted as though it believes the public hearing it held was a troublesome ritual rather than a valuable opportunity to gather information. To the degree the City Council now intends to proceed with this project based upon revised information which has not been made publicly available, and does not intend to schedule a new public hearing and openly gather information from the citizenry it represents, the members of the City Council bear collective responsibility for furthering such mistrust.

Perhaps Ashland officials have demurred about detailed public discussion because they sense competitive pressures. That, of course, is a fundamental dilemma facing any government which seeks to compete with private industry. How does such a government simultaneously honor open, public processes while not damaging its commercial opportunities?

That is why, handled badly—and beyond the bottom line on a pro forma—initiatives such as AFN need to be very carefully considered by government based upon their philosophic implications. Such undertakings can prove to be enormously destructive of the public's trust in government which is the real currency at issue in this matter.

The members of the Ashland City Council should carefully consider the processes it is following before devaluing that currency.

□

Ronald Kramer is JPR's Executive Director.

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THEATER

Alison Baker

Sailing to Byzantium

By Sandra Deer

Directed by Chris Coleman

At the Oregon Shakespeare Festival through November 1

Now and then you read something so beautiful that you think, "I wish I'd written that!" Usually you forget it after a while, but sometimes—especially if it's a poem—you reread it so many times you find that, all unsuspecting, you have memorized it.

That happened to me in the distant past when I stumbled upon Yeats's poem "When You Are Old." The lovely sound of the words, not to mention the tale they carried about lost love and old age (a condition which must have seemed highly unlikely to me those many years ago) flew out from the page into my brain in a mysterious episode of Automatic Memorization—much the way a character in *Sailing To Byzantium* insists that "We do not give our hearts; they fly out from us."

The same poem may well have flown at playwright Sandra Deer. I don't know if she memorized it, but she went farther and—well, of course she couldn't write it, since it was already written, but she rewrote it into the shape of a play. The source and the inspiration for her work are the poems of Yeats, their words of longing and regret, and the life of Yeats himself.

Sailing to Byzantium is the story of a weekend in the life of a small circle of friends in London in 1916. It is the birthday of Dorothy Shakespear [sic] (Mhari Sandoval), a cultured, protected young lady who is in love with that brash young poet from Idaho, Ezra Pound (Dan Donohue). Dorothy's mother, novelist Olivia Shakespear (Demetra Pittman), is a close friend, and former lover, of the well-known and

brilliant William Butler Yeats (Mark Murphy), who is at present employing Ezra as a secretary. Georgie Hyde-Lees (Christine Williams) is Olivia's niece and Dorothy's best friend; Hope Shakespear (James Edmondson) is Olivia's husband and Dorothy's father.

All are gathered to celebrate Dorothy's birthday. It is April 1916. The Easter Rebellion has just occurred in Dublin, and as the play opens, Yeats receives word that four of the perpetrators—his friends—have been executed. Then into the Shakespear home, making her secret way home from the French front to Ireland, comes "the trouble" of Yeats's life, the beautiful Irish patriot Maud Gonne (Linda Alper). Her husband, John MacBride, is one of the rebels.

This is a play about love. All these people are wrapped up in the desire for it and the struggle to believe in it. Dorothy is desperately in love with Ezra, and determined to marry him even though he's penniless; Ezra returns her love, but is even more passionate about his art, and about passion itself. Dorothy's mother Olivia can foresee—quite literally, as she is a "sensitive" who can contact all-knowing spirits on the Other Side—that the marriage will be a disaster.

For her part, Olivia is still in love with Willie Yeats, although their affair ended twenty years ago, when she finally realized that Yeats would always be in love with Maud Gonne. Maud will never return Yeats's passion, though they will always be good friends; her obsession is with Ireland. As the play progresses it becomes clear that

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Georgie, too, has long nursed a secret passion for him. Hope Shakespear appears to love only the work he does, carving wooden legs for soldiers wounded in the Great War; but in the second act he surprises us with a certain proposition to Maud Gonne, and we realize that passion takes many forms.

What a way to spend an evening, listening to Yeats and Maud Gonne, Ezra Pound and Olivia Shakespear talk about love! Sandra Deer has interspersed her own invented dialogue with the actual texts of these and other artists—now and then you catch familiar phrases from Pound and Yeats, and from Whitman, Blake, and Eliot; and much of the dialogue springs from the reading of Olivia's latest novel, *Sailing to Byzantium*.

Who knows what those people were really like? But as acted here, every one of these characters is real. The talk of love and poetry is natural and unforced; these people are flesh and blood, even to playgoers who never heard of their true-life counterparts before...and I imagine there are some.

A while back someone wrote a letter to the editor of my local paper complaining about the plays at the Oregon Shakespeare Festival. The letter did not fly out from the page into my brain in an episode of Automatic Memorization, but I do recall that the author didn't like costumes that consisted only of loincloths. She also said that when she saw the season's productions described with adjectives like "fresh and exciting," she knew in advance she wouldn't like 'em; she wasn't going to attend any more plays until something was called "heartwarming." She prefers a play that makes her glad to be a member of the human race.

Well, we all make our way through the world by paying attention to clues and signs, sometimes from the Beyond, sometimes from reviews. I myself steer clear of anything described as "heartwarming."

But I think that person might like *Sailing to Byzantium*. It's not an optimistic play; it tells us that love is sure to be lost. But these fully-clothed (on stage, anyway) characters are passionately engaged with life. They burn with love; that might even qualify as heartwarming.

And their real-life counterparts wrote some astonishingly beautiful poetry. An evening listening to it should make anyone glad to be part of the human race. ■

Alison Baker lives in Ruch, Oregon.

POETRY

Morning

BY DAVE MAY

Sleep defeated by external calm
we sat again near the wood stove,
and looked out where the bay window
now opened on a blue tint world.

Last night the yard light might've been
60 mph headlights & the living room
careering for home. Or the curtains opened
to warp-drive. Last night I thought of saying—

hey! let's be kernels with eyes,
watching all our friends scream themselves inside-out.

We'd squeeze tight our white parachute selves,
not go air-borne, but watch them arc out
and drop softly into the mixing bowl.

Did you know 46 degrees above zero can kill in tropical Bangladesh?

I looked up to see if I had gotten the newspaper or if you had spoken.

The captain's log, had we either, would likely note briefly
that entire subdivisions had been built,
square miles of walnut and plum orchards razed,
several graduations and degrees, plus at least two births occurred
between inquiry and the possibility of response—
before the possibility of response had even been exhausted.

Meantime dawn continued through steady snow.
You got up to switch the yard light on&off.

Maybe morning glory against suburban asphalt odds
is not an instant's affection either.
Was that a varied thrush, and how many towhees
would scratch among today's juncos?
How the turning earth bends prevailing wind.
Out around Haystack Rock on the Oregon coast,
up from off a tide-marooned reef,
a man in his forties piggy-backed a kid through surf.

For, oh maybe, at least 3 decades,
I think, I've tried to return the favor.

After several explosions of bird-dynamite—
the first when I opened the front door
to refill the feeder—I left for skiing.

From the stairs I saw your hand reach toward the windowsill.
Led by a slight rolling through the fingers,
the palm bumped a familiar cup, and held.

Dave May is a fourth or fifth generation Oregonian (depending on the storyteller), who works as a poet in the schools of the Rogue Valley through the Arts Council of Southern Oregon. He lives on the Greensprings.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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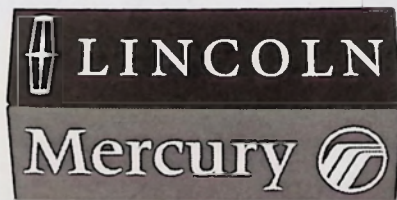
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